

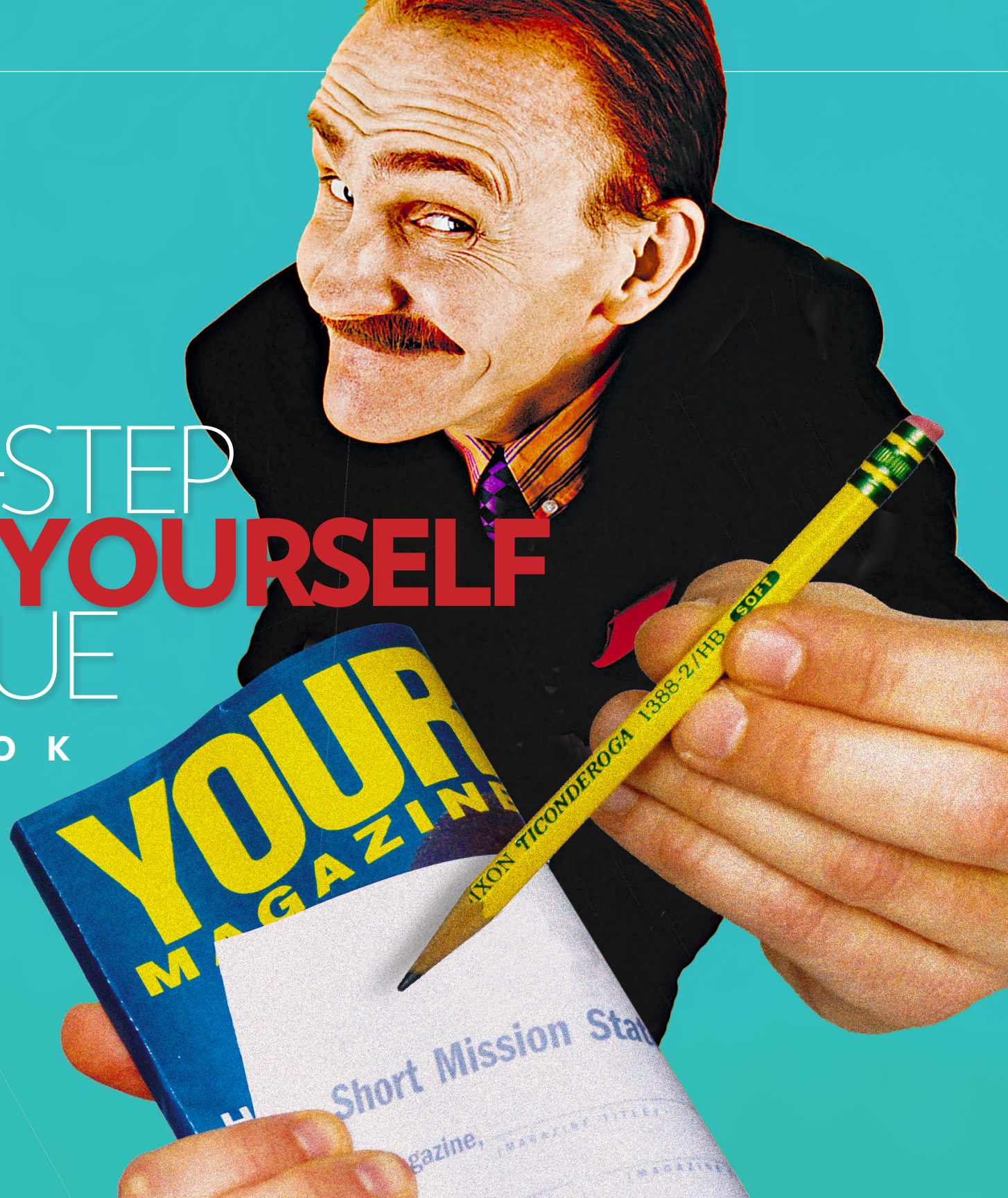


THE 10-STEP **DO-IT-YOURSELF** CRITIQUE

W O R K B O O K

A **fresh** approach to your magazine begins with **new ways** to see what's working—and what's **not**.

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AN EXPERT EVALUATION of your magazine? Seems like a great idea. There's valid reason to have industry professionals apply critique your publication but in the end, the results may seem subjective or superficial. At best you can get some objective feedback on how your pub looks or the ways it keeps up-to-date with design trends. At worst, what if a reviewer just doesn't "get" your title?

The value of a critique rests on the credibility of the reviewer, and on a coherent rationale behind the evaluation. Like the blind wise men and the elephant, the focus may be on only one area—like editorial, design, workflow, budget or marketing—resulting in an unbalanced and out-of-context review.

A proper evaluation should be based on specific criteria that address all parts of the magazine creative process and conducted by the best evaluation "experts"—the people who know the title most intimately. No outsider knows a magazine like the staff who produce each issue. That's why this 10-step critique is designed to guide you through evaluating your *own* publication.

Three Big Ideas

The basis of the critique rests on three broad ideas about what makes magazines successful. Even if you don't agree with these ideas, accepting them as valid criteria can still supply valuable insights, because they demonstrate one approach to applying practical ideals that span the whole creative thrust of a publication.

BIG IDEA 1 Magazines that have distinct and clear "personalities" perform better than those that don't. Branding, a well-defined editorial scope, unique content and a consistent editorial tone are the major components of a magazine's personality. Just as you get to know and admire certain people, readers like to "know" the magazines they read, and that leads to loyal subscribers.

BIG IDEA 2 Clear structure, consistency and tight fit 'n finish are hallmarks of good publications. A magazine isn't just words and pictures on paper; it requires craftsmanship and attention to detail. Editing, writing, typography, image, page layout and prepress production each contribute to a finished product. That product should reflect sophisticated skills

applied meticulously to a template that organizes your magazine's scope into easily definable and navigable sections.

BIG IDEA 3 Interesting approaches to "selling" content enhance a magazine's readability. How editorial is presented in your publication is just as important as the content itself. Your cover, TOC and even the openings of departments and features are all valuable opportunities to engage your readers and help them begin to absorb the content before they read the first sentence of copy. Moreover, less obvious considerations, like page navigation, visual theme and variation, and story rhythm, are all part of the magazine experience that engages and encourages readers to enjoy the entire issue—and to come back for more the next time.

Evaluate How Well Your Pub Performs

Ultimately, any critique needs to answer the question, “How are we doing and what can we do to improve?” The 10-Step DIY Critique uses the three Big Ideas above to create criteria for evaluation. The following five performance criteria are at the heart of the critique.

1. The concept fulfills the mission of the publication. Is the scope of your magazine fully covered in the content? Does it match the audience and advertising potential that are part of the original intent? Finally, is the content structured to keep readers and advertisers alike excited about the magazine as an ongoing periodical? To really understand how well your magazine performs, you need to evaluate your publication not only as an issue, but also as a volume.

2. The design and structure communicate the tone and scope of the publication. Your publication needs to communicate to loyal and new readers alike what it’s all about. The choices in structure for the book (grazing section, front matter, features, back-of-book sections) and clear concepts for each of these parts—described through department titles, heads and decks, and even the way things are grouped—are opportunities to explain how your magazine is important for readers and why they should continue to subscribe.

3. Consistent visual and typographic language distinguishes the publication. The visual language of your publication is created through the application of a deliberate palette of typographic, color, art and layout choices. Even the most sophisticated or complex design needs an underlying aesthetic sense to pull the publication together and make it memorable to readers.

4. The magazine meets the needs and retains the interest of your primary audience. Change is the only constant for any creative endeavor, and magazines are no different. Understanding your readers and their priorities is key to keeping the magazine fresh and developing a growth strategy. Creating a direct relationship between your readers’ expectations and the way the editorial structure and content address them over time is the challenge of every periodical.

5. Attention is paid to the design details of your magazine. The second Big Idea demands high craftsmanship in your publication. Typographic styling, the fit of images in your grid, even the quality of your illustration and the color correction of your photos make a big difference, because readers notice details that show up on every page. Sloppy execution, tolerance for error and random inconsistency are just bad business. Most important, they cause the credibility of your publication to suffer.

A magazine isn't just words and pictures on paper; it requires craftsmanship and attention to detail.



Doing the Critique

Since this is a do-it-yourself critique, what's the most valuable approach to using this material?

Choose a small team and review this document first. Anyone familiar with your publication, from the publisher to a writer to a loyal reader, can be on the critique team. It's best to go over each of the 10 steps first to make sure that everyone understands what they are supposed to do.

Each step begins with a **SHORT ESSAY** about the subject area that explains the rationale for the **ACTIVITY** that follows. The activity usually involves examining one copy of your magazine, but sometimes you'll need a few consecutive issues. (For Step Two, you'll need an entire volume to count the pages and ads.) The **EVALUATION** section that follows explains how to use the information you've collected to arrive at a score. Each step has a **SCORING GUIDE** to help you get the most from your critique. We've provided a **SHORT MISSION STATEMENT FORM** for you to use in this document, but it's better to make a copy for each member of the critique team. The same is true for the **WORKSHEET**, located at the end of the document, which you will use to collect information and compile scoring.

Do the mission statement together. Everyone should pitch in and create the mission statement as a group. First, have

everyone fill in the statement individually, then compare and discuss the results. Choose a master mission statement to use for the subsequent steps by working as a group to craft a document that everyone finds appropriate.

Score the rest of the steps individually. A group dynamic can sometimes influence scoring. It's hard to contradict a publisher or an editor, and the goal of many internal group interactions is to find agreement. That's not what we want here—not yet, anyway. (See “Now What” at the end of the 10 steps.)

Review the individual scores as a group at the end of the critique. On page 17, we'll discuss the best way to conduct the final review of the critique and draft an active makeover document.


How to Score

Subjective evaluations are always better understood with objective quantification—so it's easier to see how you're doing with a visual scale. In this case, though, there's a catch. When it comes to understanding your publication, it's important to see if you're doing too little or too much. For instance, using a few interesting type families helps establish identity, prioritize content and build navigation through your book. However, too few font variations and the book lacks excitement and looks flat; too many and the book lacks identity and becomes unfocused and busy.



Score with the AURAS Exclusive Mag-O-Meter

AURAS Labs has developed this state-of-the-art “instrument” to score each step. (It must be accurate because, as you can see, it's *digital*.) “Too Little” or “Too Much” can be rated from -10 points to -1 point, while “In The Zone” can be rated from 1 to 5 points. This makes it hard to score positive results if there are mixed scores. That's the way it should be. If the scores are mixed, there's no consensus on what constitutes a better product, and that's the point.

Too little and too much are both negatives, so it's more a “sweet spot” that needs to be hit than a point on a sliding scale. Evaluate how well your publication finds that “zone.” Doing too little to make the publication distinctive robs the magazine of character; doing too much makes the publication busy and hard to define. Examine each part of your publication and critique it on how well it meets the Big Ideas as expressed in the five performance criteria. 

1

MAKE IT YOUR MISSION

The mission statement is the document that puts everybody on the same page.

1. MISSION

2. CALENDAR

3. ISSUE STRUCTURE

4. VISUAL LAYOUT

5. COVER

6. CONTENTS

7. DEPARTMENTS

8. FEATURE TREATMENTS

9. BRANDING

10. C/P/R

THE FOUNDATION of every magazine is a clear **MISSION STATEMENT**. And the ability to critique every magazine is dependent on being able to evaluate how well it meets the criteria of its mission. The most important elements of any magazine are the **SCOPE** (the range of content and the rationale for inclusion), the **AUDIENCE** (the potential readership and reason for their interest) and the **tone** (what defines the unique approach to the way content is presented).

ACTIVITY: Completing this Short Mission Statement Form is an exercise in creating a basic set of criteria for your publication—just fill in the blanks. The words you choose—especially the adjectives, which describe the tone of the magazine—are critical in defining the missing elements.

EVALUATION: When you've filled out the form to your satisfaction, it's time to proceed with the evaluation of your magazine. Compare your Short Mission Statement against the magazine's content and the way that content meets the needs of your defined audience.



HOW TO SCORE: Rate your consensus. The easier it is to agree on the mission statement, the more points you should award. You shouldn't get any positive score if anyone says, "Oh, so THAT's what we're supposed to be doing."

Using the Short Mission Statement Form

The Short Mission Statement is a quick method of describing the purpose and scope of your magazine. As a group exercise, it's a great way of seeing if everyone involved with your publication is, well, on the same page.

The exercise consists of independently filling out the form, then comparing the results as a group and honing a final version that can serve as the bare bones of a longer document.

It may seem self-explanatory, but here's what each blank needs:

Our magazine, (MAGAZINE TITLE) Your magazine name goes here.

is a (PRINT SCHEDULE) How often is it published per year?

(MAGAZINE TYPE) Is it a consumer, business-to-business (B2B), controlled circulation, etc.?

for (ADJECTIVE) (COMMUNITY) Describe your audience with an adjective and a simple demographic. For example, if your magazine were called *BusinessWoman* your answer might be (adjective) *busy* (core audience) *female executives*. Your total potential audience is your universe; they are a potential part of your community of readers

who need (ADJECTIVE) Describe the type of content tone in your publication: accurate, cutting-edge, secure, safe, out-of-the-box, etc.

information on (ADJECTIVE) (PRODUCTS, PROCESSES, ISSUES). Describe your magazine scope with an adjective and a noun. Using the above title again, you might put down (adjective) corporate (noun) employment, management strategy, business networking, etc.

Unlike (COMPETITION), Your closest competitor. If you have none, then list other sources of similar content that readers might choose instead of your magazine.

our coverage has (DISTINCT APPROACHES) How is it different? Be specific: more in-depth, less boring, better researched.

and also has (unique CONTENT AREA[S]) This is your secondary interest area, which might be a growth direction for your title or an attempt to broaden the scope for more readers. Again, using the above example, you might write fashion, lifestyle, relationship.

content that interests (ADJECTIVE) (SECONDARY AUDIENCE[S]) What kind of secondary audience? Using the above example one final time, you might answer (adjective) ambitious (secondary audience) younger entrepreneurial women.

Short Mission Statement Form

Our magazine, _____
(MAGAZINE TITLE)

is a _____
(PRINT SCHEDULE) (MAGAZINE TYPE)

for _____
(ADJECTIVE) (COMMUNITY)

who need _____ information on
(ADJECTIVE)

(ADJECTIVE) (PRODUCTS, PROCESSES, ISSUES) ■

Unlike _____,
(COMPETITION)

our coverage has _____
(DISTINCT APPROACHES)

and also has _____
(UNIQUE CONTENT AREA[S])

content that interests _____
(ADJECTIVE)

(SECONDARY AUDIENCE[S]) ■

2

CHECK YOUR CALENDAR

Tent poles hold up your pub—in a good way.

- 1. MISSION
- 2. CALENDAR
- 3. ISSUE STRUCTURE
- 4. VISUAL LAYOUT
- 5. COVER
- 6. CONTENTS
- 7. DEPARTMENTS
- 8. FEATURE TREATMENTS
- 9. BRANDING
- 10. C/P/R



HOW TO SCORE: The flatter your chart, or the more random the dips and peaks, the lower the score. Positive points are achieved by having a few regular “peaks,” which should correspond to special issues or content.

A SINGLE ISSUE of your magazine should be representative of *all* issues of your magazine, but not necessarily *exactly* the same in length, content or structure. In fact, looking at your magazine as a single volume of issues opens up approaches to content that you might otherwise miss.

Readers can be lulled into boredom if every issue has the same rhythm and similar content. Think of a magazine with a static issue map, page count and feature structure as a steady but uninteresting beat of a drum.

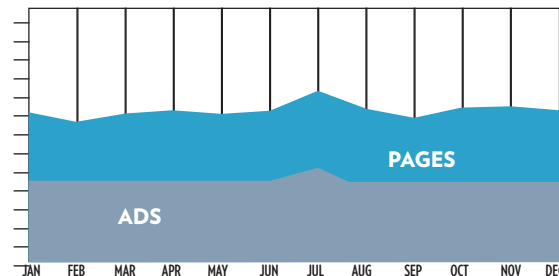
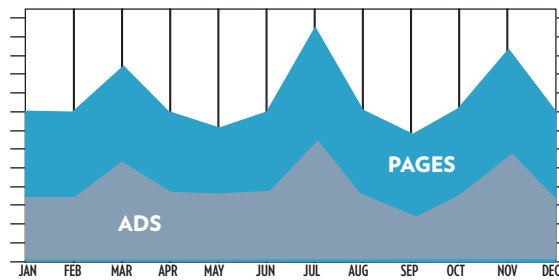
The periodical structure of the magazine and building an interesting annual cycle allows so much more. Making several issues “special” issues creates a much more dynamic rhythm in the yearly cycle. Instead of a simple cadence, a change-up in the content creates a more sophisticated beat, one that generates anticipation in readers and keeps them as subscribers.

SPECIAL ISSUES can have franchise content (material created for and specifically reflecting the core mission of the publication), special seasonal content, or simply a focus on one topic in a typical issue.

FLAT FALLS FLAT if you are trying to hold your readers through the year. Deliberately designing issues with different page counts, special content and even expanded distribution is a smart business tactic. It encourages readers to renew their subscriptions and advertisers to go into more issues.

ACTIVITY: Gather a year of issues and count the total pages and the number of ads in each issue. You can also count the number of copies distributed, as that can be significant in some publications. Input the figures on the chart below to make a volume chart for the year.

EVALUATION: The more placid your chart, the less your magazine takes advantage of the benefits of “special” issues. If your chart has two or three spikes generated by special issues that have a greater number of pages and/or advertisers, or special distribution to larger audiences, it’s easy to see why those issues are often called “**TENT POLES**”—they hold up the rest of the year.



THE TALLEST TENT POLE in the industry is the *Sports Illustrated Swimsuit Issue*. The franchise uses anniversary themes and special promotion to promote each year’s issue which outsells a typical issue by as much as 1000%. Press coverage for the unveiling of the cover model expands the entire brand.

3

HOW DOES YOUR PUB SHAPE UP?

Your issue map should create interest and identity, one section at a time.

- 1. MISSION
- 2. CALENDAR
- 3. ISSUE STRUCTURE
- 4. VISUAL LAYOUT
- 5. COVER
- 6. CONTENTS
- 7. DEPARTMENTS
- 8. FEATURE TREATMENTS
- 9. BRANDING
- 10. C/P/R



HOW TO SCORE: If you have fewer than three sections, award negative points; if the sections don't appear obviously grouped in the pagination chart, also award negative points. Positive points should be given for an issue map with clearly defined and positioned sections and a bias for coherent editorial pages.

JUST AS VARIATIONS from issue to issue make your magazine more interesting, variations in the **ISSUE MAP** give your magazine shape and definition. Your publication might have scintillating content, but if, for example, its structure consists entirely of eight-page stories in the same typographic style and layout—like many academic journals—the reader will soon become bored.

A magazine is like a fine dining experience. We want an *amuse bouche* to get us started, a nice appetizer to add piquancy so we enjoy our entree all the more. Then, we want to finish with something light, sweet or savory that rounds out our meal. We enjoy the familiarity of the order of the meal, but we want to be pleasantly surprised by what we find, too.

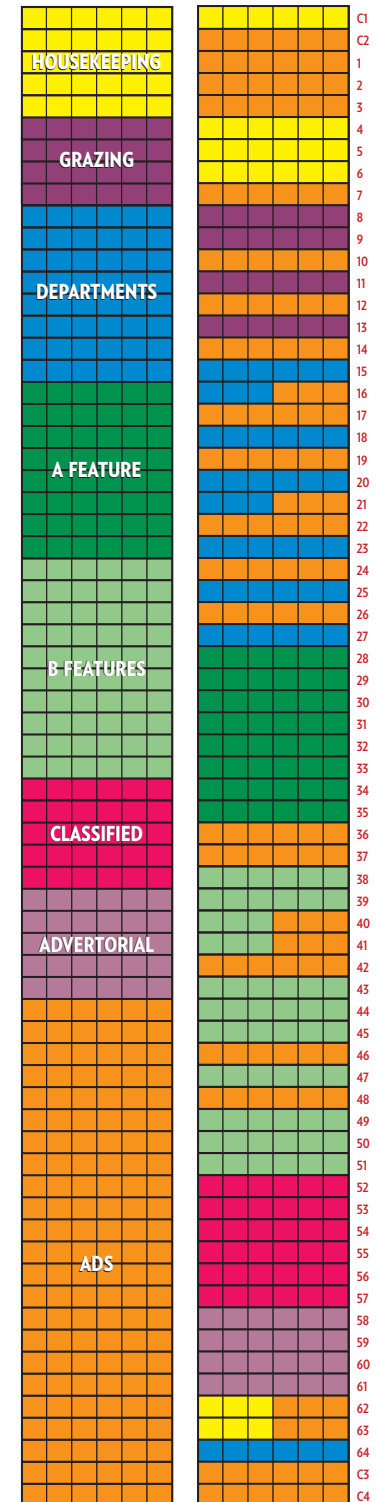
Just as the parts of the meal vary in **SIZE, STRUCTURE** and **INTENT**, so should your publication. And, like a meal, the structure of your magazine should have natural groupings that are clear in scope, with theme and variation defining each part.

ACTIVITY: Two variations on your issue map will help you understand your magazine. First, decide how many coherent sections your pub has. Easy choices are features (A and B features), advertisements, front-of-book, back-of-book, etc., but you could also have things like advertorials, grazing sections, classifieds, columns or service sections. Things like the cover, TOC, Editor's Page and Letters fall under the "Housekeeping" rubric. However you define the structure of your book, include every page.

This time, we are making two vertical grids, with each horizontal bar representing a page of the issue. The examples show a typical layout of a 68-page book, with each page divided into 6 equal segments to make positioning ads easier. The left chart shows the amount of space in an issue devoted to each section, and the right shows page-by-page how material is distributed in the book.

EVALUATION: Your book should have clearly defined sections and enough of them to create an interesting rhythm. If your first chart shows too few variations, your book will be visually simplistic. If there are too many, your book will be busy and unfocused. This is more easily shown in the second chart, where you've laid out the book in page order. The sections, even interspersed with advertising, should still be discernible. As we'll see next in the critique, each section should have its own unique visual navigation and design.

ISSUE STRUCTURE should be easily apparent in the paginated content chart on the right. This magazine has eight distinct sections of editorial and advertising. Yours could have fewer, but too few and your magazine has no rhythm.



STRUCTURE IS DESIGN



SCOUTING MAGAZINE MATRIX 64PP SELF COVER

	JANUARY	MARCH	APRIL	JUNE	AUGUST	OCTOBER	DECEMBER
FRONT OF BOOK							
COVER							
TOC 2-PAGES							
CEO LETTER							
LETTERS 1 PAGE WHEN WE HAVE ENOUGH							
TRAILHEAD (GRAZING)							
NEWS & NOTES (News Briefs)							
DID YOU KNOW?							
SHOUT OUT! (GOOD NEWS, PAT ON THE BACK)							
LOL (1 or 2 humorous anecdotes, replaces Worth Retelling)							
GOT TO HAVE IT (single product notice)							
THIS OLD PATCH (collector's item or interesting background)							
WAY BACK WHEN (historical tidbit)							
MARK YOUR CALENDAR							
COUNTDOWN TO 100							
GOOD READ AND/OR WATCH IT NOW (single book or dvd notice)							
FOB DEPARTMENTS (LEADERS' ROUNDTABLE)							
Merit Badge Clinic (methods & resources for teaching MBs)							
What Would You Do? (replaces Front Line Stuff)							
Cub Scout Corner							
Advancement Trail or Advancement FAQs							
Ethics Column (Using Scout Oath & Law in Daily Life)							
The Nature of Boys (behaviorist traits, age appropriate)							
Q&A Leader Interview (What I've Learned)							
BOB DEPARTMENTS "GREAT OUTDOORS"							
FIT FOR FUN (health & fitness for outdoor activities)							
GET IN GEAR (specific line for equipment review)							
TRAIL TIPS (brief look at hike or river route)							
SURVIVE THIS							
DUTCH TREAT (dutch oven recipe)							
GROUND RULES (best practices camping techniques)							
FOOD FOR FUEL (camp menu for strenuous outdoor activity)							
WHERE AM I? (reader contest guesses outdoor location from clues)							
ESSENTIAL INFORMATION (the planning stage of an outdoor trip)							
MY FAVORITE CAMPSITE (generated by readers)							
OPCOVER III: COOL CAMPS--SINGLE PHOTO OF BSA CAMP							
FEATURES							
A Feature--New Boy Scout Handbook Debuts							
B Feature--Scout Leaders Combat Youth Obesity							
C Feature--Venturing Crew on Chisholm Trail Cattle Roundup							
D Feature--Boy Scout High Adventure Fishing in Alaska							

SCOUTING MAGAZINE ISSUE MAP/64PP PLUS COVER

	COVER	AD	EDITOR'S WELCOME/ LETTERS	AD	AD	TOC	AD	TOC	AD
FRONT COVER	2	3	4	5	6	7	8	9	
CHIEF'S MESSAGE/ MASTHEAD	AD	TRAILHEAD	TRAILHEAD	TRAILHEAD/ AD	TRAILHEAD/ AD	TRAILHEAD	AD	TRAILHEAD	AD
10	11	12	13	14	15	16	17	18	19
TRAILHEAD	TRAILHEAD/ AD	ROUNDTABLE	ROUNDTABLE	AD	ROUNDTABLE	ROUNDTABLE	ROUNDTABLE/ AD	ROUNDTABLE	ROUNDTABLE/ AD
20	21	22	23	24	25	26	27	28	29
ROUNDTABLE	AD	ROUNDTABLE	AD	ROUNDTABLE	AD	ST. JOHN	ST. JOHN	ST. JOHN	ST. JOHN
30	31	32	33	34	35	36	37	38	39
ST. JOHN	ST. JOHN	ST. JOHN	ST. JOHN	ST. JOHN	BSA NAT'L MEETING	BSA NAT'L MEETING	FAT CHANCE	FAT CHANCE	FAT CHANCE
40	41	42	43	44	45	46	47	48	49
FAT CHANCE	FAT CHANCE	SCOUT HANDBOOK	SCOUT HANDBOOK	SCOUT HANDBOOK	SCOUT HANDBOOK	SCOUT HANDBOOK	SCOUT HANDBOOK	PUMPKIN CHUNK	PUMPKIN CHUNK
50	51	52	53	54	55	56	57	58	59
PUMPKIN CHUNK	PUMPKIN CHUNK	OUTDOORS	OUTDOORS	OUTDOORS	OUTDOORS	OUTDOORS	OUTDOORS/ AD	OUTDOORS	OUTDOORS/ AD
60	61	62	63	64	65	66	67	68	69

IN EVERY ISSUE
 ADS
 TRAILHEAD
 FEATURES
 ROUNDTABLE
 OUTDOORS



THE OUTSIDE ONE-THIRD RULE

When readers flip, they're looking for something. Are you helping them find it?

- 1. MISSION
- 2. CALENDAR
- 3. ISSUE STRUCTURE
- 4. VISUAL LAYOUT
- 5. COVER
- 6. CONTENTS
- 7. DEPARTMENTS
- 8. FEATURE TREATMENTS
- 9. BRANDING
- 10. C/P/R

THE CLARITY OF YOUR EDITORIAL STRUCTURE is a critical factor in your reader's enjoyment of the magazine. Computer operating system designers spend huge amounts of time getting the "graphical interface" right, and so should your magazine.

NAVIGATION and RHYTHM are two critical pieces of engineering that should be built into every magazine. While visual cues to continuity and structure are design imperatives, rhythm is an editorial mandate. It's decided by the pacing, length and types of stories in the department sections and features, and the demands for premium advertising positions, which are often at odds with editorial needs.

An additional benefit of strong visual navigational elements is their impact on creating a strong **IDENTITY** for the magazine, which improves the branding of the content. After all, if you have great content, you want your subscribers to remember where they read it.



HOW TO SCORE: The easier it is to see each discrete section, and the more editorial information that can be gleaned from the outside one-third, through heads, decks, images and navigation, the more points you should award.

ACTIVITY: Readers like to flip. Sure, they could use the TOC to find out what's in the issue, but many of us enjoy thumbing through a magazine to see what catches our attention. Your magazine should help the process along.

If you hold your magazine tight in one hand and flip through the book, exposing only the outside one-third of each page (with more emphasis on the left pages), what do you see?

EVALUATION: Looking at your book, you should be able to note clear visual distinctions that demarcate different parts. It should be abundantly clear when you reach the features.

Navigational elements, like running heads, design themes, department titles and story heads, and decks and blurbs, should be visible while you flip. The more attractive the elements on the outside third, the greater chance that readers will be intrigued enough to stop and read the story. These "reader entry points" are most effective when positioned where they can be seen, in a standard placement that the reader quickly learns to anticipate.

Finally, readers should see clear design and an editorial theme and variation that underlie the structure of the book. Similar story types should have similar treatments, and feature stories should be clearly prioritized in each issue.

A FLIPPER would find lots of information on the outer parts of these pages from *PennLines*, an electrical co-op magazine.



Battling the BIRD FLU

OUTDOORadventures BY MARVY SCHRECK
How Much Wood COULD a Woodchuck CHUCK?
"Imbolic" just doesn't have the same ring as "Groundhog Day."

SMARTcircuits BY JAMES DULEY
Lookin' Out (for) My Storm/Screen Door
If you want to save energy, go no further than your own front door.

COUNTRYkitchen BY NIKKI HALL
Cherry CHERRY Desserts
Young George Washington probably chopped down a cherry tree just to get to the juicy fruit.

POWERplants BY BARBARA MARTIN
A SENSE OF Smell
Roses are red, violets are blue, but they don't have a scent, like some roses do.

Big Bad Bird Flu

Thanks to hard lessons learned two decades ago, Pennsylvania stands well prepared to deal with the possible arrival of a potent new "bird flu"

The entrance to Earl Parsons' farm in rural Huntingdon County sports a sign in stone—one of several biosecurity measures that Parsons, a Huntingdon-based Valley Rural Electric Cooperative director, has adopted to protect his flock of 26,000 turkeys.

Other checks Parsons has instituted include rodent stations around barns, disinfectant dip pans for footwear, and an upgraded ventilation system. Parsons also houses the turkeys in three different barns—always indoors, away from contact with wild birds.

Parsons' actions are commonplace for Pennsylvania poultry farmers, the result of processes developed to stem an outbreak of avian influenza that devastated the state's agricultural community from 1983-84. When a mild strain of the "bird flu" was initially detected in April 1983 in Lancaster County, few alarm bells were raised.

By October, however, the virus had changed into something highly pathogenic and lethal—a real "bird plague" (but one that did not affect humans). Scores of chickens, turkeys, and guinea fowl in south-central Pennsylvania died as the rapidly expanding disease produced mortality rates near 90 percent.

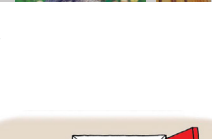
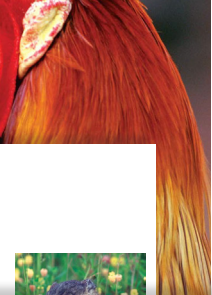
An avian flu rolled over into neighboring states—unsuspectingly carried by feed trucks, chickens, rodents, and farmers themselves—a task force of more than 300 federal and state officials descended on the Mid-Atlantic region in an effort to contain the damage. A state of emergency was declared and workers began carrying out a massive eradication program, destroying entire flocks.

Over the next two years, 17 million birds at a cost reaching \$10 million.

The staggering losses cost Pennsylvania's poultry industry egg prices increased 30 percent. Total costs to consumers reached \$100 million. Many farms were devastated.

"Not despite the industry, the industry bounced back. Today, Pennsylvania poultry farms generate \$700 million in revenue per year, second only to dairy operations in terms of raw economic output. Nationally, the Commonwealth ranks third in egg production and fourth in non-broiler chicken production.

"Pennsylvania averted this turnaround by creating the necessary biosecurity procedures to prevent another bird flu disaster from happening again," says Dr. Paul Kwapiec, director of the state Bureau of Animal Health and Diagnostic Services. "Today, we are a national leader in avian influenza preparedness—more tests are performed on Pennsylvania poultry than in any other state. I believe it would be hard to find live poultry at lower risk for avian influenza anywhere in the world."



5

A TEMPTING COVER TEMPLATE

Branding, promotion and personality make a good cover—if they're consistently good.

1. MISSION
2. CALENDAR
3. ISSUE STRUCTURE
4. VISUAL LAYOUT
5. COVER
6. CONTENTS
7. DEPARTMENTS
8. FEATURE TREATMENTS
9. BRANDING
10. C/P/R



HOW TO SCORE: Consistency in the template every issue gets a positive score, but only if there are enough template elements to brand your pub. Consistent use of unique elements—such as a logo-like nameplate or exclusive ornamentation for borders, or skybars or starbursts—gets a higher score, as do high-impact cover concepts that reinforce the magazine's mission.

MAGAZINE COVERS have three important functions: branding the publication, describing the scope and audience of the magazine, and delivering compelling reasons for a reader to look inside a particular issue.

The **NAMEPLATE** is clearly a major branding element, but the **TEMPLATE** as a whole also conveys a strong identity. Creating good covers is a matter of creating a strong template on which to work theme and variation.

The cutlines and coverlines should not only reveal what's in a particular issue, but also help a new reader understand what the magazine's scope is all about and convey the publication's tone. Here again, the template is important. Regular ornamental, typographic and color styles brand the publication and separate it from the competition.

Compelling covers attract attention with dramatic images and dynamic ideas that target the magazine's intended audience. Again, having a templated strategy for cover images (either in content or composition) improves reader recognition. Visually **PRIORITIZING** the coverlines also ensures that the magazine delivers what the cover promises.

ACTIVITY: Use two consecutive issues of your magazine to find common elements that are the basis of your template. The covers should share obvious things, like the same nameplate, but also have similar type treatments and position, use of secondary branding and marketing elements, and an obvious cover concept strategy. Coverlines should have a direct relationship to mission goals of the magazine.

EVALUATION: Nowhere else is the too-little, too-much critique more obvious than with your cover. Too few elements in your template and the cover is generic; too many elements and the cover is a busy mess that readers find hard to remember for content or branding. A limited (but not necessarily sparse) palette is the key to success, both typographically and ornamentally.

Strong branding includes use of a dramatic nameplate, taglines and specific cover motifs, such as image insets, skybars, starbursts or unusual type treatments.

Evaluating the cover concept is all about the effectiveness of the composition and content in compelling readers to look inside. Also, how well does the concept fit theme and variation against other issues' covers?

THEME & VARIATION are goals of a great cover template. Consistency of typography, ornamentation, positioning and editorial tone, along with a conceptual strategy for cover concepts, makes each issue strengthen readers' connection with the magazine, even when the trim size changes, as did the recent issue of *National Geographic Traveler*.



6

TOC TIMES THREE

A great contents page does a lot more than tell readers where to go—it tells them what to think.

1. MISSION
2. CALENDAR
3. ISSUE STRUCTURE
4. VISUAL LAYOUT
5. COVER
6. CONTENTS
7. DEPARTMENTS
8. FEATURE TREATMENTS
9. BRANDING
10. C/P/R

YOUR TOC'S LEAST IMPORTANT function is showing readers the page numbers where stories are located. Its real value is serving as a *schematic*—**OUTLINING** the structure of your magazine, **PRIORITIZING** content to show what's important and **MARKETING** critical content with compelling visual and editorial promotion.

Weak internal structure and static rhythm are readily apparent in a boring TOC. Clearly, you can't make an interesting contents page from a poorly templated magazine. But that aside, your TOC has other value: Its pages define the relative importance of departments to features and even one feature to another.

If you've cleverly organized the magazine into editorial "packages" based on broad categories of your mission or specific content structures, these packages should be visually obvious in the TOC. And the space allotted should reflect their relative importance in the magazine.

Excite the reader with editorial in your TOC that goes beyond merely abstracting the content in page order. Present material in an a more compelling format using images, cutlines, pull quotes from the stories and even editor's commentary to convey the value of important content.

ACTIVITY: The Table of Contents has three important jobs: (1) showing the structure of the magazine, (2) prioritizing the content to show readers what is deemed most important through least important—and its relative value—and (3) promoting the content of the issue in the voice of the publication.

It is a rare magazine that does all three well. Some publications have little variety in structure to begin with, so their TOC's have little to show in that aspect. All the more reason for them to do a better job in the other areas.

EVALUATION: Your magazine should be evaluated on each of the three areas: Structure (1) and priority (2) should be built into the template and employ consistent techniques to describe the relative value of specific stories or sections.

The editorial voice (3), or tone of the magazine, should be obvious in the TOC, whether through an image outline or even use of the editorial voice in the story blurb under the titles. The TOC should also reflect branding and identity elements in its typographic, ornamental and image palette.

TWO TOCS for different magazines: *Scouting's* contents pages show the clear structure of the book—grazing section, front Community section, cover feature, B features and a back-of-book product and skills section, and have bright graphics that brand the book. By contrast, the *PennLines* TOC presents a small book defined by short departments and a single two-page feature.



HOW TO SCORE: Score in positive numbers only if your TOC has two of these three elements: structure, prioritization and promotion. TOCs that misrepresent the structure or fail to promote the content deserve negative scores.

What better place to play in the surf than a beach on St. John? Especially when it's just 100 footsteps from camp.

SEPTEMBER-OCTOBER 2009
VOLUME 97 NUMBER 4

Scouting

LEAD • INSPIRE • EXPLORE

34 **St. John the Divine**
Troop 5 of Maplewood, N.J., ties to a Caribbean paradise to camp, hike, and snorkel near some of the most beautiful beaches this side of heaven.

43 **Let's Celebrate!**
BY SCOUTS' ADVISORS
Scouts and professionals gather at the BSA's annual national meeting in Orlando, Fla. To recognize outstanding achievements, and bid the finishing touches on a year-long centennial celebration.

45 **Fat Chance**
BY MARK ANDERS
People who make the Boy Scout Oath promise to keep themselves "physically strong." That goes for adult leaders as well as youth. Find out how you and your Scouts can become fitter and faster—and not miss out on Scouting's greatest adventures.

50 **Going by the Book**
BY BOB ANDERSON

The venerable BSA president talks delivery. And in a special feature, a cartoon with back issues.

Last Drop
BY BOB ANDERSON
And physics? Cub Scouts learn about some homemade catapults and projectiles. (You had thought that the fastest...)

September-October

Every Issue

8 **From the CSE**
Bob Anderson expresses concern about recent presidential health and safety issues. He also discusses the personal problem of youth obesity. Volunteer leaders, he says, can set the example for lead healthy, productive lives.

32 **Boy's Life Preview**
Articles scheduled for September and October issues include: Scoutmaster training program at Scouting's Top High Adventure Base, a tribute to a life about nature's largest mammals, and a canoe trip on the Susquehanna River with Florida Troop 143.

Trailhead 16

10 Start your journey with a trail mix of news, ideas, and fun

Scouting Goes Green
Get Plugged!
Saving Our Wintry World
Countdown to 100
Way Back When
Keep on Truckin'
Gotta Have It
Shout Out
Good Road
LSD!
The Old Patch

Roundtable 24

20 What We Learned
District Commissioner
Kelly Bortone

21 Advancement FAQs
Cub Scouts, Scouts and Beyond

23 Cub Scout Center
How to Get Up and Go

24 Nature of Boys
Just the Facts
26 Ethics
Promises to Preserve

Outdoors

60 Great Gear
Sleeping Bag

62 Dutch Treat
Dutch Oven 101

66 Fitness
Start on the Trail

70 Trail Tips
The St. Ignace Canoe Area

72 Service Tip
Fix a Tire, Even if You're Not a Mechanic

74 Ground Rules
Building Down
Without the Chair

76 Fuel Up
George's Journey

77 Where Am I?
A Mountain Climber

84 Cool Camp
The Best Adventure Scout
Experiences in the Adirondacks

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7

DEPARTMENTS ON A MISSION

Scope, style and substance make the shortest pieces the most critical for your book.

1. MISSION
2. CALENDAR
3. ISSUE STRUCTURE
4. VISUAL LAYOUT
5. COVER
6. CONTENTS
7. DEPARTMENTS
8. FEATURE TREATMENTS
9. BRANDING
10. C/P/R

SURPRISINGLY, DEPARTMENTS ARE what readers cite in surveys as keeping them loyal and excited about publications. Often, readers recall the department concepts even if they can't remember features from specific issues. If you think about what defines the publications you subscribe to, is it often a department section as opposed to a feature that you find most enjoyable? A department may be the first place you turn to when an issue arrives.

Departments are powerful because, even more than features, they plug into **SPECIFIC MISSION CRITERIA** and specifically define the publication's scope.

Departments satisfy the desire for new content and familiarity at the same time. It's important to **CRAFT CONCEPTS** that are strong enough for repeated theme and variation; that closely match important mission ideas; and that offer internal variety so each department has its own identity.

Each department should succeed at one or more of these three things: 1) providing a sense of *community* within the readership, 2) discussing esoteric *products* or *practices* specific to the mission and audience, and 3) presenting exclusive *expert critique, criticism* and *evaluation*. See Step Ten for more.

ACTIVITY: List your departments and critique each on how well it matches an element of the Short Mission Statement you prepared in Step One. Each department should have a clear scope and concept, and satisfy one or more of these content requirements: **EMPOWERING** the community, **PRESENTING** products or practices specific to your publications scope and **SUPPLYING** expert voices that are unique to your magazine.

EVALUATION: Gauging the success of your departments in meeting the mission criteria is the start of the evaluation. Are there areas of scope that aren't covered in departments, or departments that have vague concepts or overly wide scope?

How well do your departments meet the three requirements presented above? Is there too much of one, or too little of another?

Finally, how distinct are the department story styles from one another? Rather than repeated prose articles, other formats—like list, Q&A, short profile, expert roundtable, critique and step-by-step how-to—provide a varied editorial package to hold reader interest.

TARGETED DEPARTMENTS in Food Management, a B2B for the institutional food service industry, demonstrate the value of savvy department concepts in defining the scope of the magazine and creating branding with franchise content. Color denotes position in the book—business management up front in purple, food presentation in the back in red—and neatly breaks the title's nameplate into equal editorial packages.



HOW TO SCORE: A unique concept for each department, exclusivity of content and the degree to which a department reflects the mission statement all earn positive points. Generic departments and too-similar editorial treatments (like essay-style prose) keep you in the negative.





OUR FEATURE PRESENTATION

A limited palette of visual motifs makes creativity unforgettable.

- 1. MISSION
- 2. CALENDAR
- 3. ISSUE STRUCTURE
- 4. VISUAL LAYOUT
- 5. COVER
- 6. CONTENTS
- 7. DEPARTMENTS
- 8. FEATURE TREATMENTS
- 9. BRANDING
- 10. C/P/R

YOUR FEATURE STORIES ARE THE HEART OF YOUR MAGAZINE. They're also least effective at branding the publication when used as a blank slate for design and editorial. Many designers believe that no limits should be imposed on the feature well when it comes to layout, fonts and styles. But even though all features should benefit from wide creative latitude, they still need **BRANDING ELEMENTS** that remind readers what magazine they're looking at.

Simply designing the story is not enough. Creating multiple **READER ENTRY POINTS** throughout the story, using reoccurring visual and typographic motifs that are visually consistent with the palette used throughout the magazine, and developing significant sidebar materials will improve the feature.

In the most sophisticated feature, the execution of **PARALLEL CONTENT** gives readers a choice in the way they read the feature, allows multiple approaches to absorbing the material, and addresses attention-deficit readers. Parallel content can be in the form of sequential cutlines, an alternate abstraction of the feature's content or a sequence of connected sidebars.



HOW TO SCORE: More than anywhere else, honestly score feature pages based on the *dynamic impact* of the openings, and visual consistency that brands the magazine. Add points for sidebars that add parallel content or reader entry points.

ACTIVITY: All of your features should be recognizable as part of your magazine. Examine features from several issues and note how well they communicate the identity of the magazine. How well do the headlines, deck blurbs and opening text communicate the point of the story and also hint at the significance of the story in relation to your publication's mission?

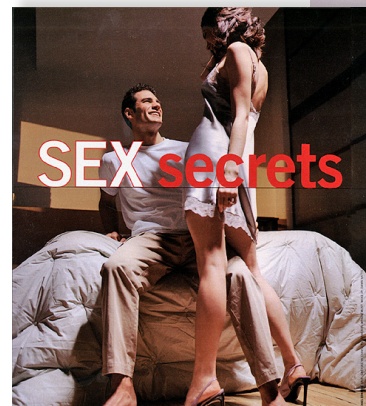
Are sidebars, pull quotes, illustrations, graphics and photography presented in a coherent style story-to-story to enhance the branding in the magazine? (That doesn't mean they're exactly alike, but that they share theme and variation on several reoccurring motifs.) Are any editorial concepts unique to the magazine, not just the feature?

EVALUATION: The more your features have characteristics that make them unique to your publication, and the more consistently graphic motifs are used from issue to issue, the more these features will be associated with your magazine.

Presenting features as **FRANCHISE CONTENT**—branded to your magazine and unique to your publication—is important. You'll enhance your branding by using editorial concepts connected to your publication in sidebars, heads and decks.

Finally, the greater the impact of your opening page in communicating the **VALUE PROPOSITION**—why your story demands to be read—of the story to your readership through image and editorial presentation, the better your story will engage readers.

A CONTROLLED PALETTE of fonts, colors and grids leaves plenty of room for creativity but provides branding—including the obvious use of the color red—in these spreads from *Redbook Magazine*.



SEX secrets of WOMEN MEN LOVE

THEY CAN GET INTO THE MOOD FASTER THAN YOU CAN NUKE A BURRITO—AND THEY THRILL THEIR MEN TO THE CORE. HERE'S HOW THEY DO IT

By Susan Coiro Bates

WE'RE ASSUMING YOU LIKE SEX, most of them. Most women love to—more of the time. But there are women who love sex all the more, from the very thought of it to the actual act. Whether they're looking for sex that gives them a full-blown orgasm, they'll do it. Or they'll do it on their own terms, and they'll do it on their own terms. And they'll do it on their own terms.

...and they'll do it on their own terms. And they'll do it on their own terms. And they'll do it on their own terms.

...and they'll do it on their own terms. And they'll do it on their own terms. And they'll do it on their own terms.

In this exclusive excerpt from her personal diary, the world-famous supermodel shares the intimate details of the experience that transformed her marriage.

9

WHO ARE WE?

Promoting your publication begins on the cover and extends to other parts of your book—and beyond.

- 1. MISSION
- 2. CALENDAR
- 3. ISSUE STRUCTURE
- 4. VISUAL LAYOUT
- 5. COVER
- 6. CONTENTS
- 7. DEPARTMENTS
- 8. FEATURE TREATMENTS
- 9. BRANDING
- 10. C/P/R

“IF I AM NOT FOR MYSELF, WHO WILL BE?” said Rabbi Hillel. When it comes to promoting your publication, its goals and its agenda, your magazine should serve as the defining vision for your readership. Attaching branding to your vision is as simple as putting your name on the same page, and repeating visual and typographic motifs throughout your magazine.

SELF-PROMOTION isn't the same thing as self-aggrandizement. It's not hyperbole to promote your content as exclusive as long as it genuinely reflects the scope of your magazine and is presented in a unique fashion. In fact, your publication has an obligation to “mark” its territory by *claiming* ownership of its material.

FRANCHISE CONTENT is the most obvious application for self-promotion. Industry lists like the FORTUNE 500, special issues like the SPORTS ILLUSTRATED Swimsuit Issue, opinion poll results like the late, lamented VILLAGE VOICE Pazz & Jop Poll, and even competition results such as the PRINT Regional Design Annual are all examples of branded content closely associated with particular publications. In addition, developing a synergy between the magazine and ancillary projects, such as a web site, books, conferences and alternate media projects, further enhances the appeal of the flagship magazine.

BRANDING editorial packages and specific content with your title further promotes the vision of the magazine. Celebrating significant publication mile-

stones (anniversary, 100th issue, etc.) and repurposing older content (10 years ago in...) are other excellent ways of keeping your publication seated firmly in your readers' minds.

ACTIVITY: Go through several issues of your magazine and look for, count and list these things: the number of times your magazine name is used; department, franchise content and ancillary products that are branded to the magazine; the number of referrals to your web site; and promotional material for past or upcoming issues.

EVALUATION: A confident publication assumes the interest of its readership and believes that its authority and credibility are enhanced by self-reference. The more your publication creates franchise content or branded editorial packages that define specific mission goals, the more your readership will “bond” with your magazine.

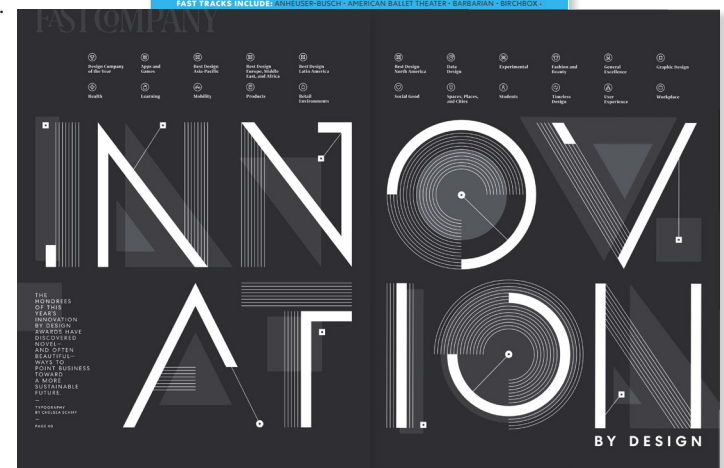
EDITORIAL PACKAGES that are annual franchise events like this “50 most innovative companies” are critical to the FC brand. But so is branding department concepts even if they are familiar concepts. It's sometimes as simple as branding your grazing section NEXT or creating material that has synergy beyond the printed page, like this feature package that promotes FC Innovation Award Winners. Tighter integration with your website and the creation of other content platforms such as conferences, awards programs, book publishing, podcasts and social media publishing expand the brand.



FAST COMPANY INNOVATION FESTIVAL
 NOVEMBER 4-8 / NYC
 5 DAYS, 100 SESSIONS, 300 SPEAKERS, UNLIMITED CONNECTIONS.

SPEAKERS INCLUDE:

FAST TRACKS INCLUDE: ANHEUSER-BUSCH • AMERICAN BALLET THEATER • BARBARIAN • BIRCHBOX



HOW TO SCORE: Just having your web site URL on your folios and a web TOC component gives you a positive score. Add points for referring to additional content on your site within stories, and branding editorial packages with your pub title or as exclusive branded content.

10

A BALANCING ACT

C/P/R can breathe new life into your magazine by extending content and satisfying readers.

- 1. MISSION
- 2. CALENDAR
- 3. ISSUE STRUCTURE
- 4. VISUAL LAYOUT
- 5. COVER
- 6. CONTENTS
- 7. DEPARTMENTS
- 8. FEATURE TREATMENTS
- 9. BRANDING
- 10. C/P/R



HOW TO SCORE: The closer your content matches the balance you decide is appropriate for your title, the better your score. The more you balance stories with expanded content that follows the model, the better your score. Finally, if you can think of more than one new idea using C/P/R as a guide, give yourself a positive score.

YOU HAVE CONTENT, BUT DO YOU HAVE the *right* content? Here's a simple technique for evaluating the balance of content in your magazine that can also be an inspiration in the development of new content that will better serve your mission and your readers.

C/P/R stands for **COMMUNITY/PRODUCT/REFERENCE** and your publication should be a deliberate—but not necessarily equal—balance of the three.

Your readership demographic, your actual readers and your reader *universe*, is the community factor.

What your book is about, the products, processes, issues and ideas that comprise your scope is the product factor.

Finally, all of the material and expertise that is *unique* to your pages is the reference factor.

C/P/R is the mirror image of the mission statement in Step One. Your audience, your content and the value proposition inherent in your mission set the balance and drive the scope of your content. Your structure and issue map are built on how the C/P/R factors are elaborated into specific concepts.

ACTIVITY: Use C/P/R to evaluate your magazine, and as a model for improving the issue map and the value of features.

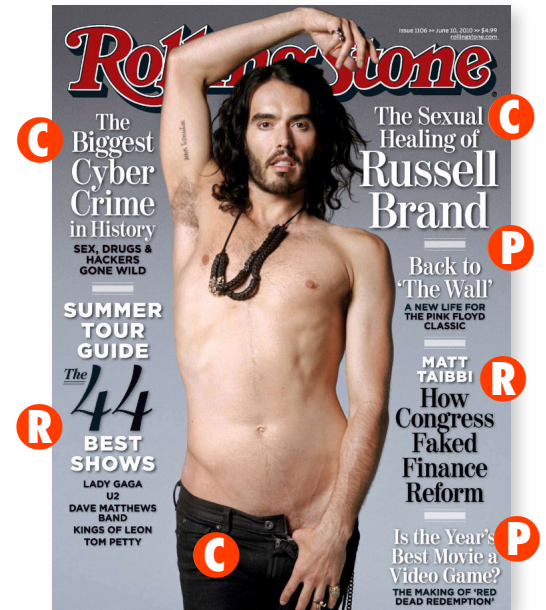
COVER: Look through several issues of your title and mark the balance of C/P/R. Both the template and the specific images and cutlines matter. Do you mean to always have a “product” or a “community” image? Have you balanced the story cutlines to give readers a taste of all three factors?

DEPARTMENTS: Review your departments. Are they a chosen percentage of each factor? Do you use exclusive expert columnists? Do you serve the community with profiles, Q&As or event reportage? Extra points for entire sections devoted to each.

FEATURES: Is your well a good balance that is considered or accidental? Do you expand your feature package with content that reflects all three factors? For example, in a product review, do you include a sidebar with user feedback or a profile of the company?

IMAGINE THAT: To see the value of C/P/R as a guide for improving your magazine, take 10 minutes and use C/P/R factors to brainstorm new franchise content.

EVALUATION: C/P/R is really a process for evaluating the balance of content, not set rules. If your magazine scope and structure matches your expectation for the balance of the three factors, that's great. If you are made to realize that changes are needed, that is an opportunity to see what areas need content.



SO SAY CAN YOU C/P/R? Mark your covers and your TOC to see how the content in your book balances out.

World

CONTENTS

July 2020

R

COVER STORY

28 Top Mac Timesavers
Utilities can help make your computing life much easier by simplifying everyday tasks. Our editors conclude that there are three or four essential types of utilities that everyone should have on their Macs. Find out what they are.

C

FEATURE

39 Bookmark This!
Check out the Websites, RSS feeds, and Twitter streams *Macworld* editors recommend most.

O

OPINION

5 From the Editor's Desk
Jason Snell journey's through eight years of MacMania cruises and concludes that the Mac community is stronger than ever, and he thanks *Macworld's* loyal readers for helping make it so.

P

MAC USER

10 15-Inch MacBook Pro Speeds Up
Apple's new 15-inch MacBook Pro lineup may look just like the previous one, but it makes an

NOW WHAT?

NOW THAT YOU'VE FINISHED the critique, the real fun begins. Since everyone has scored the steps individually, it's time to discuss the results as a group and compare scores. There are three possibilities, and each tells you something about your magazine, your staff and what to do next.


The scores are positive. If everyone agrees that your publication is doing something well, that still doesn't excuse some discussion on a particular topic. Find out what people think would rate a 5 on the scale and see if the ROI to achieve it is worthwhile.

The scores are negative. They don't even have to be *very* negative. If they're all negative, clearly there's room for improvement. How negative they are should be a factor in how dramatic the solution should be, and how quickly it should be implemented. Group discussion might not lead to an immediate solution, but the problem should be added to your Makeover To-Do List.

There's a wide disparity in scores. If one person gives a step a -10 and another gives the same step a 5, there's clearly a huge perceptual discrepancy among the cognoscenti. So, it's impossible to imagine what your general readership thinks.

Throw out the highest and lowest scores (just like in the Olympics). If there's a difference of more than 5 points between the highest and lowest scores, a group discussion about resolving the difference should result in an addition to your Makeover To-Do List.

Moreover, the fact that a large discrepancy exists is a warning flag about the level of communication among your staff. Also in question is how effectively your publication is evaluated as part of the issue-to-issue workflow.

THIS CRITIQUE SERVES as the start of an ongoing discussion about what will make your publication better. It doesn't end with the To-Do List. A great start is to immediately accomplish one change, no matter how small it may seem. The longest journey starts with but a single step, and a better magazine begins with just one improvement. 

MAKEOVER TO-DO LIST

STRUCTURE:

COVER:

CONTENTS:

NAVIGATION:

DEPARTMENTS:

FEATURES:

EDITORIAL MIX:

10-STEP DO-IT-YOURSELF CRITIQUE WORKSHEET

Summary

The 10-Step DIY Critique provides a structure for analyzing your publication in order to evaluate the success of its design and concept in fulfilling its mission and the needs of the primary audience.

Rationale

- ← Magazines that have distinct and clear “personalities” perform better.
- ← Clear structure, consistency and tight fit ’n finish are hallmarks of good publications.
- ← Interesting approaches to “selling” content enhance a magazine’s readability.

Doing the Critique

Evaluate how well your publication finds its design “zone.” Too little to make the publication distinctive and the magazine has no character; too much and the publication is busy and hard to define. Examine each part of your publication and critique it on how well it extols the mission of the magazine in as simple a theme and variation as needed.



Scoring Your Publication

Using the “How to Score” sidebars as a guide, fill in the boxes with your score for each step. For each of the following 10 categories, give yourself a grade of -10 to +5 based on how items conform to each activity, and whether the findings are positive or negative. The final numerical total isn’t important; the number of positive and negative scores is. It’s hard to score a positive number, so use the numbers to organize your improvement—the worst numbers first, and the best numbers next. This might seem odd, but the best approach to a better magazine is to eliminate the most egregious problems, and then work on making the things you do well even better.



1. MISSION

Activity: Fill in the Blanks

_____ is a _____
(MAGAZINE TITLE) (PRINT SCHEDULE) (MAGAZINE TYPE)

for _____
(ADJECTIVE) (CORE AUDIENCE—COMMUNITY)

who need _____ info on _____
(ADJECTIVE) (ADJECTIVE) (CONTENT AREA)

Unlike _____, our coverage is _____
(COMPETITION) (DISTINCTIVE DESCRIPTION)

and also has _____
(UNIQUE CONTENT AREA(S))

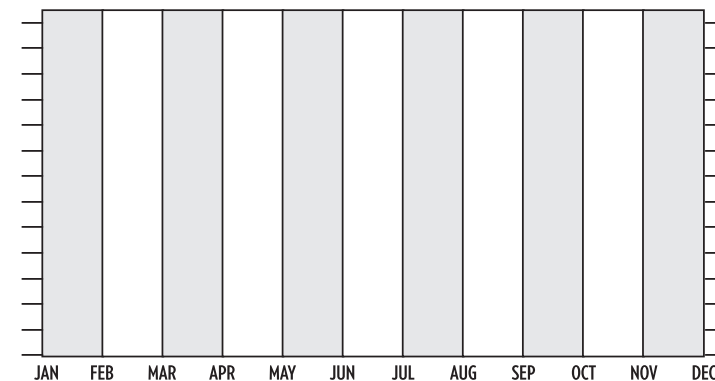
content that interest _____
(ADJECTIVE) (SECONDARY AUDIENCE)



2. CALENDAR

Activity: Chart Your Magazine

Chart issue size and ad count (or print run) and compare to your editorial calendar.



AURAS DESIGN

For almost four decades AURAS Design has been helping publishers find the best solutions for presenting their content, growing readership and forging an integrated identity that improves the profile of all the parts of their business.

We still believe in print, but because we have always been early adopters of new technologies, we also recognize that change brings opportunity.

We also believe that some things don't change. Whatever the platform, communicating your message loud and clear is still the most important part of any design. And because we are much more than publication designers, we can help you market, design and present your conferences, build new brands and create strong, unified identity materials.



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